

with these two standards, which appeared originally in 1946 and 1959, respectively, in the series now called "Barron's Essentials: The Efficient Study Guides." So far as I can tell, the price is still the same, not a word has been changed nor a bibliographical item added in these more recent editions — facts which, while making the editor's heart leap for joy, should give the reader pause.

Still, if used judiciously, as introductions to the classics and not as substitutes for them, these books can be recommended. When the author confines himself to the bare facts of the texts under discussion, be it Homer, or Aristotle, or Plautus, he is usually reliable and readable. When interpretations are assayed, background material supplied, or comparisons drawn, he is less good, and it is here that the student should assert his intellectual independence.

The earlier volume is limited by excluding "works interesting principally for their literary form or style or subsequent influence on later literature or which duplicate modes of thinking and behaviour found in earlier writings. For these and other reasons such works as the orations of Demosthenes and Cicero, Cicero's popularizations of Greek philosophy, the Comedies of Plautus and Terence, and Livy's *History* have been omitted." The later volume makes up for some of these omissions by including Roman comedy, and, by treating more fully the works of the Greek dramatists, provides the equivalent for Latin and Greek drama of Milton Cross's *Stories of the Great Operas*.

In sum, if used intelligently, these two from Barron's, despite obvious shortcomings, should not be dismissed lightly.

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